

4. It copies & enlarges the process of moralising history by that close tracing of cause and effect.
5. It is entirely orthodox & most emphatic in its ideas about history repeating itself and hence, being a most valuable practical story, about the importance of obedience to the King & wickedness & misery of civil war.

its importance

- 1 it assembled so many current political ideas and gave them a quite new animation by putting them into a poetical form.
- 2 It shifted the centre of 16th century poetry from the lyric to the didactic.

The Morality Play

- The morality plays differ entirely from moral plays or mystery plays
- They are much longer.
- Some are divided after the manner of Seneca into acts & scenes
- Many were written for production in the halls of more aristocratic persons.

The morality is characterised by the use of abstractions and of allegorical characters as the dramatic personae. Constantly the allegory as such is breaking down and contemporary traits given to the Deadly Sins and Evolving misdeoms.

The succeeded in linking drama still closer to life. The comic scene in these has the germ of the humour which passed on to the comedy-writers of Elizabethan times. The cardinal feature of nearly all the moralities was the pursuit of Everyman by civil forces of his rescue by Conscience and wisdom.

- It is not blind chance, but God that sends a bad prince. He does it to punish the people's sins. No revolt is to add new sin to sin not yet expiated. The proper action is to pray for the prince's amendment & to love better love, that God may forgive us.
- The most eloquent party the Honesty written 3rd part, where all the causes & miseries of civil war are described.

The Literary Background

I A Mirror for Magistrates

Young Falstaff Shakespeare, interested in contemporary poetry could not have missed the English poem A mirror for magistrates. Its object was to point a very solemn contemporary moral namely to educate the prince or magistrate by a series of exemplary stories that would teach him to thrive well.

- It deals with the same events as the histories, in spirit almost to much closer to them than to the chronicle plays.

The historical doctrines of the mirror

- 1) The mirror fully affirms or the presently discredited or against the factual or anecdotal practice of history.
- 2) It is first concerned with the instructing the prince or the magistrate thro' the example of the past.
- 3) It is almost silent on the Tudor myth: on the great themes of the union of the 2 houses of York and Lancaster, on the descent of the Tudors from King Arthur, on the Golden Age of Eliud.

Hamlet

E.K. Chambers

"The truth is that we never could forgive the Prince's treatment of Falstaff; though perhaps Shakespeare knew what was best, according to the history, the nature of the times, and of the man: we shrink only as dramatic critics. whatever terror the Fr. in those days might have of Harry yet to the readers of poetry at present, Fr. is the better man of the two. We shrink of him I quote him often!"

is it not quite clear that the Prince is not wild young man who is a by in the hands of Fr. in a supreme exemplar of the Renaissance gentleman who can look at things ^{just} with disinterestedness, who has self assurance and see everything everything properly. It is the Prince who is the true hero of the play, the man who unites the spheres of action, the historic and the comic.

from ~~comedy~~
Shakespeare

the Prince is the ideal man of action

Not that he is the ideal man — lacks some of the finer graces of manhood, remote from the practical. He lacks the poetic charm of Richard II, the ^{some of life} intellectual subtlety of Hamlet, the ingenuity of Brutus. But had he possessed these qualities he would have been an ideal man of action.

He knew that polite virtues are different from private virtues — the virtues of manhood.

The qualities of Kingliness found in Harry IV are of a practical character — these are united in him with a sense of proportion which establishes a wellbalanced character and gives to that character elasticity and resilience.

The Prince unites in himself the highest qualities of men so divergent from each other as Harry IV and Hotspur.

He has the diplomacy of Bolingbroke but he tempers it with the martial powers and chivalry of the great Percy. The latter is no match for him in ~~sophre~~ soldiership. In the field of Shrewsbury he is forced to "rend every glory up" to the men whom he had despised. He has the finer qualities of the chivalrous nature - Generosity and reverence - has only praise for Hotspur alive or dead - while the powers of his brother John of Lancaster, win from him the highest tribute of respect:

"Before I loved thee as a brother, John;
But now, I do respect thee as any soul!"

- In his interview with the King in receiving cruel insult, is accused of "vassal fear" and "base inclination" as is represented as a traitor likely to join with the forces against his own father. His reply to this wanton charge is full of a boldness which springs from deep filial reverence:

"Do not think so; you shall not bind it so;
And God forgive them that so much have moved
your majesty's good thoughts away from me."

We see in Hotspur a man - spirit - has highest qualities of chivalry, and holds those qualities in greater equanimity - no bitterness in him, as in Cress. Ch. has granted him what he withheld from the heroes of his tragedies - a well-balanced nature.

why the very much inferior in Hotspur character - a meaner or weaker but more of Hotspur contrasted as a northern provincial with the polished Renaissance gentlemen

responds.

- For all his evident talents it is very close to his work at its poorest manifestations. about Hotspur

Hotspur rather be a kitten everyone
though bears his wife the others enough
Kentish Hotspur underneath

Some will hold him as the best error. two causes:

1) romantic approval & more Hotspur & person

2) the Hotspur in the side of me in whose mouth he holds his first holding

- It's living on honor.

but those lines are partly satirical - the vitality is captivating but Hotspur the ridiculous.

but violent scenes give the right touch
Glenstalor & Mortimer.

that he Hotspur some of the best but
in the play is Hotspur.

nothing else

& how unimpassioned without meaning

Man as Microcosm

The correspondence between the two planes, that between the cosmic & the human was the commonest. Not only did man constitute in himself a plane of creation but he was the microcosm, the man in little of the great world itself.

He was composed basically of the four elements & contained within himself, as well as his rational soul, & vegetative and sensitive souls after the manners of plants and animals. The constitution of his body duplicated the constitution of the earth.

His vital heat corresponded to the subterranean fire; his veins to rivers; his sighs to winds; the outburst of ^{by} passions to storms & earthquakes.

Storms - frequent in another correspondence, that between macrocosm & body politic. Storms & perturbations in the heavens were duplicated by commotions & disasters in the state. The pestilents that marked the death of Caesar were more than pestilents; they were the heavenly enactment of the commotions that shook the Roman Empire after the event.

Correspondence between microcosm & body politic

We can take the form of Brutus in his agony of doubt comparing his own little world to a city in insurrection.

The persistent form was an elaborate analogy between the various ranks in the state with different parts of the human body. The picture of the universe as harmony or a dance to man is met with less often than the other two, but Sh. Keats in her words

(Religious words) "sake but degree away, venture that thing;
And bark what discord follows."

There is nothing related more to the more Platonic or mystically mind (cf Milton)

the historical background

Machiavelli

The assumption that some kind of degree of order on earth then its counterpart in heaven is the ~~most~~ thought - notion of the age. But there is another alternative.

Sh. could have ignored some of the basic assumptions of his age by following the doctrines of Machiavelli

Machiavelli disbelieves in completely in natural law & a fixed order that the just possess seem by.

His basic doctrines lie outside the main sixteenth century interests

thought but Elizabetans agonised over the terrible gaps between the "creeted wit" and the "infected will" between the majestic harmony of an ideal state & the habitual chaos of the earthly polity

Machiavelli spared himself such agonising by cutting out the "creeted wit" altogether. He made irrelevant the questions that most disturbed men's minds.

He speaks of the base propensities of man to evil.

There can be no question of a fall, because the seeds of evil were there from the start ready to germinate.

There has never been a state from which a fall was possible.

Disorder was the natural state of man and civilisation was a matter of pure confederacy.

Such away of thinking were abhorrent to Elizabetans who prefer ~~to think~~ of order as the norm

But the people of the day knew him or heard of him. The semi-educated distorted his image in a queer way. The age made much use of certain details of his writing but ignored what the man fundamentally stood for.

Spenser & Raleigh knew him. They took his ~~best~~ details, but disagreed with him in his fundamental theory.

- Shakespeare took Machiavelli much as Raleigh did. It is only in 'Twelfth Night' that Shakespeare challenges the orthodox opinion on order. Never again.
- In his most violent representation of chaos Sh. never fails to persuade that it is the norm. It is unnatural & in the end order & the natural law will ~~be~~ reassert themselves. But on the whole it ~~may~~ be said that Machiavelli's day had not yet come.

2 The Medieval Norm

A new conception of history began with the Tudors, but it was usually compounded with older ideas.

In the Middle Ages the pattern of history was theological; the drama of the revolt of the angels; the creation & the fall of man; the incarnation & redemption of man; and the last judgment. Indispensable parts of history outside this, when taken seriously, had somehow to be brought within this. So the Greek & Roman Pantheon were attached to the theological scheme by the discovery that they were the old crew of Satan under a disguise.

- Though Medieval theology referred the events of history to a theological scheme it tolerated a great many of quite unrelated events where the theological cause & effect was not ~~not~~ required.

So the mere occurrences of history can be recorded just for
man's curiosity and love of play.
It can also preserve the memory of worthy deeds & provide
a store of moral examples.

Froissart & the Bards

When Froissart was translated into English by Lord Berners in
the reign of Henry V he became an authority for the reigns
of Edward III & Richard II.

- In tone Froissart is medieval.
- what he adds to history is an unsleeping psychological curiosity
- He lives through the history he records & makes it highly vivid
- but also he is deeply concerned with the mental springs of action

He is a dramatist, interested not only in action but in the springs of action.
In his later work he allows his characters longer speeches & more direct
discourses ~~than~~ motives more openly. He says that Beringe wrote his history
till it were called back
and given him again
to be given to the
public

But he creates his scenes on medieval material without
anticipating the more philosophical & moralised way of looking
at history that came later on - with the Tudors.

He records for instance, how Edward III consented to having
urrell, Earl of Kent put to death. But does not suggest
that this crime had to be visited upon the next generation.

The Tudor Myths

With the accession of Henry VII the practice of
historical writing becomes more complicated.

Not only the methods of history followed their natural growth
but the Tudors encouraged their people to look upon
the events that led to their accession in a special way.

Henry VII - not happy about his title to the throne fostered
too his historical notions that became great national
themes.

(1) that the union of the two houses of York & Lancaster through his marriage with the York heiress was the providential & happy ending of an organic piece of history.

2) that through his Welsh ancestry he had a claim to the British Throne unconnected unconnected either with the Lancastrian descent or his Yorkish marriage.

- Not only did he claim through his ancestor Owen Tudor, husband of ~~Henry~~¹ I's widow, direct descent from Cadwallader, the last of the British Kings, but he encouraged the old Welsh superstition that Arthur was not dead but would return again, with the suggestion that he and his heirs were Arthur incarnate.
- This idea, though fantastic, showed the most astonishing persistence and had a most astonishing persistence and had a strong hold on the imaginations of men.

Elizabeth's reign was called the 'golden age' & according to the ancient legends the return of Arthur was to bring back the golden age.

Shakespeare also speaks of this in 3rd scene of the 3rd book.

Even the Red Shirts kept up this claim.

The uses of History

For many years text-books have stated that when Shakespeare began his histories there was a strong popular desire to be instructed in the facts of history & that this desire was due in part to the rise in the patriotic temper of England after the defeat of the Armada.

The truth of this statement still seems to be admitted.

But the task of the mixed audience wd. not be the only thing that swayed him; he would also have an eye

to the states of history among the better sort of the ordinary educated men.

In the 16th century the distinction between useful & useless knowledge was hardly drawn.

Its basis was the specific human function.

History was ~~as yet~~ valuable because it was a great accumulation of facts.

Also valuable because it had immediate practical uses.

So they liked both the compilation of Higden & the moralised history of Hall.

The gift of saying the old thing as if it had all the excitement of a new birth was, common in the 16th century.
It surprises us

- 1) In Raleigh's preface we find one of the ruling ideas of about history, namely that it repeats itself.

If this idea of is granted, if it follows that we have it in our power to foretell the future & therefore in some way to provide for it.

- This is one of history's practical uses.

2) The second use is that it preserves worthy deed from oblivion.

3) The second leads to a 3rd : since men derive glory, they are incited to great deeds by thinking of the glory these deeds will bring through being perpetuated in historical writing.

4) History shows the reader "what we should desire & pursue & contrariwise what we should shun"

- Reading history young men acquire the wisdom of age.

- incites the spirit of virtuous emulation.

- promotes high deeds and great discoveries.

- the only pledge of nobility.

- Henry 8th is offered with to the prince who can gather from it the true to the world have not give him
- Shakespeare could not make you see 'other complexities'.

Elizabeth in Relation to Recent English History

1. Elizabeth's behaviour against the right is 'bold and' however unable he is
2. Got to be thanked for peaceful government.
3. The horrors of the Civil War (war of the three) remains a lively episode for most readers. Much rebellion and loss comparatively small.
4. Elizabeth the rather that the wars of the Rosright are too bright again may teach the English intrigues the most.

Two things to bear in mind since they are crucial to Shakespeare's history:

- 1) The history before Henry VII could be made to vary in different versions.
- 2) A very difficult point who between the select few who made available a philistine map in the first of history which was it mostly the writer of history & a rich ~~not~~ reflecting of learned for the pickings of future after inevitable permanent or the present understand.

- Shakespeare is using the select few.

Wals' Account of the Wars of the Roses

Richard II is a popular & satisfactory king

the beginning of the chapter with account of both a noble & a knave & Richard II's inability to cope with

- Duke of York's march following the death of the Duke of Gloucester, Duke of Lancaster, though innocent.
- The English King's authority is not strong. The Duke of York is usurping the throne & they - following the Duke of York - are rebelling against the King.
- Duke of York's strategy by making the Duke of Lancastor fight and kill his younger son Edward - the Duke of York.
- That the Duke of York was a just & morally weaker by the Duke of Lancastor.
- Henry VI by his positive action & his quiet, benevolent, policy of reconciliation.
- Duke of York is the cause of rebellion & the English Army of a little losing king.
- The Duke of Lancastor's policy allows the Duke of York to be established & ultimately rules the Kingdom.
- The Duke of Lancastor attempts to take the crown & is probably located in France.
- The outcome of the Duke of York's strategy: Deposition of Edward IV.
- The Duke of York's march into London & Henry VI takes the crown - the symbolic strength & wisdom of the late King Humphrey Duke of Gloucester, confirming the Duke of York.
- The death of the Duke of York was treasons. Edward IV settles the balance of right against himself by marrying a half sister that was previously rejected, that he fought with his dukedom of York.
- A man joining army of Edward becomes Duke of Clarence & helps to work to remove Henry VI after his brother.
- The Duke of York & the Duke of Gloucester, immediately thereafter by removing the son of Henry VI after the battle of Tewkesbury.

- Warwick Province is full of good care of Henry, Harry, Earl of Richmond, & sees that all out of the Yorkists remain living.
- Edward IV is a good king & like Henry II, carries the best-interest of the kingdom in mind by sparing. But he is still as bad as his son. The Duke, Richard, Duke of Gloucester, is a villain in his own right - no greater right-thinking proceeding from the crown of any previous position.
- Richard IV is fourth most & down probably as who had control. He gets his brother the Duke of Clarence into the same position through treason. Clarence, of course, was plotting with Richard & Henry.
- Richard's murder of the two princes is sheer mehodism.
- Shortly after the calamitating news of the king that puts the Duke of Buckingham, now estranged from Richard and beginning to have claims for the crown, is made of Henry, Earl of Warwick.
- Buckingham concludes that Henry is the true heir of Edward IV & the only, if not a bywater claim for reclaiming him from ~~Richard~~ & ~~Richard~~ marrying him to the daughter of Edward IV.
- The Duke of York, Henry, has the right to claim ~~Richard~~ as the rightful king as he is the most popular & the most highly-valued person of the three & not discredited. It's clearly apparent that Richard is ~~dead~~ & Edward IV is ~~dead~~ & ~~dead~~ & where now the ordinary rolls gently down cold ground.
- Henry returns, uses the battle of Bosworth & presidentially kills the second old king, Henry, marrying the last to the York.
- He is a merciful political rep. Full fruition comes out of the new ruler can come only from the issue of the union of the two houses. So Henry VII's previous compact and his reign is the result.

South Wall Walls & Walls were mostly the same

- Raleigh, writing under protest to Queen, refused to make
reciprocal ~~favours~~^{favours} with the Spanish. This more important
distortion of the true pattern.

- the dominant slogan of history is that it is the cause of making
right open in your dominion. False. Elizabethan conception.

- beginning of the good condition example given is that of Raleigh
and other reformers. begin from within, the reformers, the model
King.

the revolution and the dangers of a revolutionary people; a King all
the time in agreement with the popular claim to the Throne are
a menace; the legitimate King is subject to all the hostility
of them and thus has to go from one crime to another.

Henry VI, however, was a God among men, no King but despised.
Darius reproves that Tudor never succeeds the legitimate.

These grave political truths.

This is the great pattern of Tudor history. This pattern
however, was the formative. He was straightforward pattern
indeed in Elizabethan society. In his reformed pattern
it must have been a dominant idea. This reformist King
rages now to play upon it. Complete absence of revolution
at the beginning of the King.

The doctrine of rebellion

Bertrand had said that it is better to obey a bad King
than to rebel with evil men. But a state cannot be an evil
monarchy, merely changing the topic from the King under
which a republic is living can lead to political theory.

- it was friend that only a minority said recent
history is a lesson of rewards pattern but the other
majority of rebel and of the revolution who thought
by destroying the King destroying the country.

but that the revolutionary things have a pattern of failure?
they are full of the other doctrines.

The secular authorities however are morally & legally inferior
to God; the most notorious name of the determination of such
authorities with the Book of Matthew of the Scriptural church

For from being without authority we obey Humanity
who hastily written to walk a presumed road.

— There are 12 commandments in the first section (1-10); 2 in the
second (13-13) and in 10th the long Warning against the
governor and the military tribulation was added to the rest

According to the Warning not only is order the
consequence of an law but not pointing out which
rule does so through the divine affection to us God

— It can be written affection is the Book of Providence? Through
the ways to success; through the councils make just laws;
through the divine law make all judgments of the
earth execute judgment!"

— Prince = other rule, therefore = acknowledging Humanity
to have all that power to execute not from Power but
from God most highest!

The deity of the subject was but only one a small big

St. Paul in the 13th chapter of Romans

— "Let every one submit himself unto the authority of
and the higher power: for there is no power but of God;
the power shall be, to execute of God. Whosoever therefore
resisteth the power, he willeth the antichrist of God;
and they that shall resist shall receive in the earthly
damnation!"

— The rule of Scriptural affection to God or with an +

and would be fully aware except when they were
not in our present God's command. So when he
was first made

- this is the simpler article of the creed, taught
concerning responsibility, but made it necessary to the teacher
giving him a strong argument for -
- it connects with that simpler article when
religious compromise to the reading of the weaker
creeds -
- the weaker article of the religious creed - the article
of a king that had found the teacher in the company
of the natural path & school men - it fully absorbed by the
simplified Protestant creed. The simplicity of the first
of worship had to accommodate it and it a fact
about to come in the New Generation of the Baptists,
about too east to counteract the feelings of the Ameri-
can people towards their master ruler and especially
their prince. If on this religion the protestant leaders
had caused the English to accept & even to approve the
more contentments of their old liberties.
- with the majority of reading this, being
the majority of Methodists & the use abolition
when abolition the abolition suffered the authorities still
a much contentiously long time ~~was~~ to be abiding during
the next intervening conference of the doctrine was to do
with man's battle with a bad king. The bad king
implies the largest attachment to any collection of
abolition, because had the ruler say he.

who, first, are helped most by a price of bread? If it is relevant against a low price, how can the prevent against a good?

Fals staff (most men)

- His nobility which holds us back, students are frightened & make us in love with the University, whereas it's money is in full of worth. He lives in a cold dimension.
- If we really analyse his nature from an ethical point of view - point we are forced to confess that he is a liar, a bully, a cheat. But then we are entering into the Falstaffian sense. He naturally refuse to apply moral standard. A few consider up entirely to his humour the enjoyment of his humour which is as evident as merit is of it with bad & thorough harm as may stand.
- The most famous action in the whole field is Shakespeare
The infatuation of Falstaff runs very far beneath the surface of life, I know its because from the hidden springs of human bombing human can exist only by despairing and utilizing the despairists who are the garners of human despair occupying the body of Shakespeare of Falstaff.
Falstaff is weak, idle, day-glo - a man it can open and odd, impudent and fat, a sage and a wit, banterer - a jester, but - significant number by combination, usually in Hamlet, over a reality, a man with honesty, a man of the heart; and a right, a genuine, and a bold, with other shame, curse or harm incapacity in battle in harmless. we find Falstaff for now as a clerk which he is selected as clerk in university.
Now university employees are the colonialists with the expulsion of poor university students when nothing has happened to but it. and it - very late - goth, that, the books of young university student and old student of

or new share?

— I hope you will be interested in the
fact of our seeing so little rain and so
dry country with it you know.

2. Established a system with regular checks to determine
whether the new machinery and the old machinery are operating
as is contemplated. Standardized procedures, etc.

He is not very strong in social. I got a cause seat with in
our group. But we just - ~~the~~ ^{the} "he is a bachelorette
of which we are not told. However that we are in trouble.
only those who are the young. For whom, have a longer
on them, fail to respond to the gathering;
seriously.

- So be smart before you're manipulating but expand your horizons and see what you can do with the things you have. It's when we try to do things that we're not qualified for that we get into trouble.

A study of health, the outcome of human health through health related services of life and quality of health care system.

Individuals should pay attention to the following:

As Prof. Bradley has shown, the lines are solid without any
interior or exterior lines, and the lines are in addition to the
exterior to the frame lines, which are the principal lines.

— the health of the animal to continue. Copper and zinc are important substances and it would be best to use the copper-zinc mixture for the best kind of diet. The following are the recommended percentages:

W. F. and G. T. Tracy. *Microbiologia et Quae. 1926. 100-101.*

the species with which he was familiar. This is the reason that
we find no evidence to indicate any distinct and definite animal
- world of which in the British Isles, although this is not to say, did
fail to win a welcome

From "Shakespeare - A Survey" - S. K. Chambers.

All the local colour - rapidly-shifting short waves
the action of a single great wave figure (one by the day
hours unit)

- Sir John Falstaff represents the top of the achievement in the creation of an immortal comic type
He is ridiculous in the fullest sense since the general character and language in him in a visible vestment of flesh & blood; he is also the less typical & symbolic in that these general characteristics which in him attain their most complete & concentrated expression, in much a figure of nature supplies a standard with which all the other half-indecency can judgments will only afford but as measurements.
And we should have Falstaff if we were permitted to think at least of where people find in his ~~un~~ typical qualities.
- Sh. has never produced anything else quite so great or fine, and in the same vein.

the imagination, no longer than that of his materials, beyond appearance around the creation. Figures with parts in them (2).

which are found composed all the former qualities of which
are to give the sum of their life vice, grace has made
them all composed right.

is in a state, markedly, inert, a log (i.e.), unproductive.

- Since it is very unusual for the physical environment not have some effect on the reproductive patterns, F is not only causally necessary, but also possibly a necessary fact.

1) His love he only can give is underneath, when the
"hands the face with on the walk along" after the master
"he is allow—comes to on board ship
2) or at show-striking calls upon him trying to bewile him
if he sees him down in the water
3) And I has lost a lot by many difference' he tell me
"one simply the most active places in Europe; my country,
my country, my water running me"
4) This coincident with fence out, it's taken largely to keep
the place of entrance at the South Head toward British
battle with the remainder of the table
"the story in particular near kind of the three:
'A den of rats'; 'vampire' and 'most creative of British
'red-guards', 'honesty-breaker', 'sheeple hill of tech',
'globe of nihil continents' 'not tank of horses, not
hiking-bunch of trekkers' 'not rotten barrel of
dishes', 'not huge tanks of rock', 'not melted
stacking of guts', 'not married manning-tree with
the piddling in his belly'"

— of himself Falstaff speaks very kindly and plumply 'Jack', but 'he is in the main disposed to complain his physical condition as a consequence of his exertions. 'It requires a ringing and spry! it blows a man up like a bladder'

The species has an alternative & perhaps more plausible
interpretation: that it is a desert dwelling old rock and
scrubland, & that the only old rock & scrubland in the
area is in the valley of the Río Grande.

This will last one year

DT for Johnson: 'There has always & appears to always been
one small feature that without some or critical wisdom
to be no concern that we should be making a proposal to
the first, to be two because they are having technical'

- Most modern actors, critics, critics are intent to treat their
works independent plays, & usually read, plays
only one person in 2, & Tillyard.

of the critical character should be kept

Second a kind of a technology in the style of the theory of literature,
they are linked by theory & with certain technology of the
fall of the same horse.

- It seems possible that the role beginning with Richard &
ending with Henry IV one exists in a presentation
from one act to another.
It occurs from only this expansion of Shakespeare's
of a single thought into a two-part play.
- The last part produced from a critical reading.

The Comedy tells that I bring to you an afterthought
of Shakespeare's A. Winter Picture - 'other bound
the winter season down; & the scene went to
superiority equivalent the winter was a sort of
assimilate ... (it) is usually in construction &
relatively little in creation. For the greater
part of your note the part is occupied with a theory of
which the winter had been enlarged in the past, &
and which gives role by repetition.'

One point about you not have a theory similar the past work.
Written in by any time to remain same, complete or
different like another P. or next

I Henry IV is probably only part of a whole, because while
dove all the strands of the plot are left in the book and
1) The rebels ~~over-mighty~~ ^{over-mighty} ~~Scroop~~ are
still at large after the battle of Shrewsbury.
2) The Archbishop is sentenced & given a year to
reconcile in 4.4. in order to prepare the audience
for the execution of Prince John in Part 2.
3) The relations ~~between~~ ^{between} the Prince & his father,
leads by the interview in 3.2 as its evident
contest in battle will result soon first reconciliation
with, belongs to the health and peace in the transition
period.

II Not thinking of the re-writing at the end of the 2nd
book of what the church looks forward not only to the
coming of Henry V but also to the re-founding of
Falsaff, which it which occurs with the very
end of Part 2.

Part one is an integral drama & Part 2 an afterthought
the surgery is inevitable, unavoidable

In short, the political & dynastic function of the history play
must be weighed - the effect of the whole on the
importance of the Prince, leading to reconciliation
while father is only half-stump at the end of Part I.

Even in the Comte under 16

Falsaff's false claims are sophia obama of history
writing, though the key to his character in Part II, seems
nothing more than a cynical incident along the last
hours of Part I until the opening scenes of Part II
are considered in bringing in the new day.

(Dover reading)

of the king of the two parts as the old and new
which is rendered with proper punctuation.

The ~~young~~ ^{new} variable note in Malibran's score reat-
ches in intensity up to the middle of the play, e.g. in the
scene of the tournament, the play scene in itself, the
deposition scene of Richard II; releases during Act V, partly
in order to gather up less secondary strains of the plot,
partly to give the principal action a much-needed
rest, and partly to release the strain upon the tension
of the audience.

— and most again for the scene of final direct-
ing act 5, which we call catastrophe in meaning and
solution in comedy. ✓

— such and no other is the note of Henry VI in which the battle
of St. Albans is the modal point we expect in the first act,
while the political scene of Richard's coronation, which is
mixed with the military, begins the old note. In like manner
the audience's expectation of the last act, as just the note of
triumph, is right in Malibran's 3rd table. The more curious
to be noted is the note along all of which, it may be noted,
from the scene of opening point to the battle of St. Albans,

— these three are very close to a temporary understanding,
to which audience agree for most part of Part 2, only to
make necessary in the moment before death separates
them for ever.

— Three Falstaffs, with two other Henry VIs, two Malibrans,
the height of the point when two fortunes which the play holds
during the first half of Part 2, take an opposite turn within
forty feet from public student to the leaving clock
unconscious the card of the young bird.

— More too, the Friends know if you have faith in honest
information in the 4th table when you start on the Meat
field, — a sign for the rest knows it can only
mean, finally, in the meat meat walking on the
Meat field.

From the end is linked to the beginning - the ungrateful mentality
and in the end we discern the meaning of the whole.
The wife was opposed to the play, but she and the
son in a meeting of the wife, to the wife's benefit, the
Final Message of Falstaff is repeated by Rosalind and then
because they took the play as a gift.

Henry IV

Act I, scene 1 — King Henry IV — Act I, scene 1
Part of Henry IV maintains that this is not
narrative in experimental addition.

— Shakespeare goes out of his way to indicate the continuity
by keeping the action patently incomplete at the end of the
first part.

✓ 1) In Part I — if the relationship to York is shown gathering for the
next rebellion, action must be mainly historical scene of
Part II but with a short overlap at Act 1.

✓ 2) In Part I, a short parallel reference is made to Act 2 in
that Worcester refers to Caesar that refers to the King's
youth — confirms the reader to a feud of
the opposition offering a present to all the rebels
— York, Richard, John, Henry, Worcester, Warwick,
Southwell, Lincoln, assuring the whole line of
Somerset's efforts of rebellion in the first part, which
though untrue, was finished.

✓ 3) The first part ends with Henry's reaching grade
of King and commander to deal with Northumberland
the treachery — an action which is taken up
immediately in the second part.

✓ 4) are of the most striking contradictions in the play
between Salisbury as he seeks justice in the
1st part but hiding greed in the 2nd.

The whole action turns in the gallows; E. wants
to take the coronation. But the Prince wants to
turn up to the gallows
— that was the gallows turning them out using ?
— the Prince not saying so.

The questions are not answered till the end of the 2nd
They do not occur again in the 1st part because he finishes
not saying.

Two works but the motives of the two are different.

According to him Part one, upon the marriage of the Prince and Hotspur, concluding with battle of Shrewsbury, date Part two, in King Edward, where the Prince in the back ground will be the last thought over, as in the second, by the way he could add the fact that power in the one hand and by Falstaff, the shame of the other would rule, on the other. It is an eight in seeing the family pattern in Part 2, it would not being it in the Part one otherwise.

The struggle between the Prince & Hotspur is sub-plot to a larger plan.

The Structure

The structure of the 2 parts is very similar.

In the first part the Prince (who, one more, will soon be King) is tested in the military or chivalrous virtues. He has to make, morality-fashion, between honour & valour to decide his dream by his bad companion and chivalry, to decide he is drawn by his father & his brothers. And he chooses chivalry.

The which is complicated by Hotspur & Falstaff who stand for the honour and the defeat of the military spirit, for honour exequated & dishonour.

Thus the Prince, as well as being magnificence in a morality play, is in Shakspeare's middle-quality between two extremes.

- After the end of the play the Prince dramatically renounces to Falstaff the merit of having killed Hotspur, thus leaving the world of honour & preparing for the motive of the second part. Here again he is tested, but in the civil virtues.

He has to choose, morality-fashion, between his father & his son, both with each drawn by his bad companion & by the justice (the supreme military virtue) to decide

And she chooses Justice.

- John in cold-blooded addressed to the spectators,
Falstaff is warmly & cordially addressed to strong drink. The
Prince in the morning cold-blooded by calculation but
returned to with excellent audience of drinking goods
much more by gentle handling! *

Especially he thinks the calculation the beginning
of justice & the interpretation of Falstaff.

So by the Prince too in the process of peace.

The Prince to John of Scunton is a calculated treatment
of the rebels' anger on peace.

Falstaff has no special standard of peace at all; but just
this just moderately ...

The Structure of the play

- 1 The action in the first part opens with the high drama
of war-taxes, chivalry and chivalry.
But the Prince is not slow to his further remarks that he
has got nothing in his way.
- 2 Soon after his words on the Prince in his company
running at least indefinitely his calculation is altered
a trifle. When the robbery is attempted this calculation
comes to its completion (not to all) given with a
difference (running in the Prince a joke at the expense of
Falstaff).
- 3 Went back to the general situation the Prince addressing
- yet another action is planned, this time the rebellion
brought to the very centre of the plot, while the Prince,
who is only on the "edge of life", looks down the suggestion
of his friends.
- From then on the two nations make their come in the
show's cross-influence.

The Prince maintaining his request already. /
The Prince writing the exclusively almost.

[Morality Play]

For the structure of moral theory, they introduce abominations, vices or virtues.

At their origin functions as a ~~christian~~ ^{theological} drama; but now a more intellectual drama.

The text is more important than the setting.

→ necessary. Major as a considerable resource in the present study of western drama.

The author of a morality can comment on subject freely, abrupt conclusion & unity.

→ to analyse human qualities & defects; emphasize tragicomical characteristics.

e.g., Misericordia cannot be limited without continuity of a misericordia drama.

→ as it prepares drama for conversion from religion.

Its theme is the struggle of the forces of good & evil with
constant conflict for the human soul

Entymen - masterpiece of the kind.

metaphor in text of a christian faith.

God and Death. Entymen implies a cyclic rebirth in which
a few beings try together to gather together the friends who undergo with
dramatic rebirth journey.

He appeals only to following, to kindred and to god.
More of them will weaken to him.

Then he remembers (good friends) whom he has long abandoned
which helped in the good, weak & miserable, but helps him
to remember closer to her God's Knowledge. Knowledge leads
him to Confession & Expiation when in his mind is ready
to meet God.

At the moment in reader's book is - Misery, Strength,
Discretion and Fire with diligent in spite of their guidance
to follow him. Knowledge will go after him, but cannot
help weak body to left. The spirit is not vain & pleased
for him. Everyone this part of the portion

though during the fight on道德 pattern the
battle without the moral conflict most often ends with
pattern in a border function

one side has to be very violent to win in border function
of the conflict

The border has contact with a psychological pattern, the
most often mind from the start is very full of emotional
or feel at the very beginning so that in the process
one side affects

Thus is not the human element so heavy in the main
action.

The character of the Prince

The morality pattern or man at this time with a general
historical aspect of his time in significant figure.
What is the role of the Prince in the border of the
time we look to fight & fight to follow a border?

The Prince as character has quite a place that may depend on
up to how many conflict the border or man in while
the Prince has been involved in quite some of the process.
The Prince probably is an excellent what like the border II.

What is the character of the Prince in the border of the
character in Henry IV

Vocabulary — words and their value.

words, new materials of the writer's art, in the sense of their artistic skill.

British English vocabulary. — not only in size, but in richness and variety.

Original nation — ~~not~~

Main contribution from Latin & French.

British words — words from Latin & Greek.

Other words — words only from Fr. (Nelson's French)

How to ~~say~~ select the right word?

More value of the words.

1 most important in the meaning. — but second and very important by their sound.

2 rich association.

Sound figures are used to emphasize (the meaning) or even to indicate the sound of what we are reading.

Observe to consider not only their own sound, but how they sound when fit into the rhythm or musical pattern of the sentence.

e.g. Paley's definition of the form of rhyme beat:

— rhyme — words themselves are said in imitation of ~~themselves~~ the sounds they express:

rustle, thicker, hissing, chatter, clatter etc.

They have a special value in suggesting a sound almost directly to ^{the} imagination

so they are much used in poetry and word description

— It would call on colour a variety according to the weight it used from fiery, smoky, pale to enfolding, encircling, etc.

already associated in the mind with that idea.

they are - the point connected

but just a certain connectedness is wrong. The point grappled
since that word is connected to the whole idea.

words constantly changing their associations - more spontaneously,
other learnt; more, repetition; more, more - synonyms
less ability to understand the subtle changes, new words
coming, in their ~~gradually~~ gradually increasing.

So one should pick the best words a certain well, one
may have as many words as possible at any moment.

The understanding of language depends on memory

A certain knowledge will create the reading words.

Vocabulary of special writing, often writing in depth,
words not seen for ages & speak their language
understanding them written.

May may - "the play is written"

But if, in writing the opinion you will have to search
for more precise words

"The play is very well constructed, treating with an
interesting and"

with effort towards clearer thought & greater expression
the right words come more easily.

The best - understanding the language by careful reading,
Do not use a word unless you know it & all the meaning
the story narrating. Adorn, dressing - adorn - adorn
"Carried outside" - carrying glorification - glorify adorn

- Note of the "Carrying quality of the party!

- have relationship to express the meaning; unknown which
should be ultimate in value.

- best adorn is good (or better party), adorn & adorn
the words of the party.

But to the use a difficult words vocabulary will be of
small use for the reader, but read the book when
vocabulary is fairly clear in mind of native people (i.e.
colloquy, texts, conversation, hearing & saying almost
any of the following words):

**Don't use in your sentence often difficult words too
often.** Like jewels, they are made more beautiful by
their rarity. They are more effective than they are
used with restraint.

Exercise 1

Lesson II

VB Vocabulary - Synonyms.

Advantage of wide vocabulary

- 1) Express your thoughts with precision & grace
- 2) Useful in enabling one to avoid awkward & tiring
the same word or trend.

It is bad to repeat the same word in two different ways!

1) The visitors waited and waited away
2) So you don't stop crying at me you will leave your
bedroom much sooner away, I promise you I won't
leave at least.

But it is worse to make others effort to avoid repetition
that many people are thought may be repeating of the same
word or phrase.

Synonyms : when one word can be replaced by another, these
words are called as synonymous - words that are
similar in meaning.

But no word can be the exact equivalent of another
For every word is slightly changed by some association

- 1) Consonant & Sibilant - same sound interchangeable
 ↓
 have a narrative meaning
 the given meaning point towards the association
 with Victorian Standards of correctness & good manners.
 (filled with ~~dislike~~)
- 2) Stop Consonants & Anticipatory - in place of the
 written or visual word for speech acts.
- 3) Unstressed lines - Derivational meaning.
 never, nor
 neither
 word.
- 4) Many homonyms differ in generalised use.
 Answer, reply, respond.

English language will be interpreted when a historical reason.

English language - derived mainly from - we are all really
 descendants.

- Borrowed words from Roman conquerors
 from Latin (Vulgar Latin).

Generally Latin words are big and more learned in sound
and association than those that come to us from Scandinavia or
 learnt from French.

- All the small words in English are Scandinavian in origin - the,
one, of, out. - all the other small words are very
 much language specific → milk, truly, earth, house ...
 whereas, it requires simple emotions → day, friendship, hate.

But very few indeed to express abstract things or subtle
 emotions. These have been borrowed from Fr. & Latin

In writing know we have added many words of Latin
 origin afterwards.

—¹⁷ My first pattern bears his type extremely, bringing him to the stage of Piers with his nobility, moderation, but also his opposition, his just resistance to the tyrannical tendencies of his times.

— There is no real cruelty in his roughness. when he rates his son's reasoning like a bought-milked dog, he does so with a smile, while this is done as well in moderation and with affection, he proves that the 'soft' as well as the 'stony' is important in expression.



- The taste for such a hobby, can be confidence levels still extremely to the pleasure of travel.
- move to a location, which doesn't reach of the surroundings, a the old saying philosophical consideration of the number of good ~~and~~ species - rock, in the trough of which to develop "if I had a thousand rods, the first human principle I would have been and be, to follow the vegetation and to adapt themselves to rock"

his funeral almost was not carried & failed.

Concrecy is differentiation from yolk, not merely by the breakdown
of yolk but also by the fact that it takes the form
of an amniotic shell material for the development. This is the
protoembryo of the lizard and salamander then in the
embryo mesoderm and endoderm form the
then a protoembryo of the lizard have

- In the ~~text~~ portrayal of Gisela of the work of
comedy and of force are seriously intertwined
- The wife is right in feeling that she will be hurt
unless she is given the chance that she can try more
of life requires some sort of justification

This justification generally takes the form of self-licensing of other persons whom he chooses to lay the responsibility for his degradation.

- (And I have not forgotten what the inside of a church is made of, I am a peppercorn, a bawd's bone - the inside of a church! Supposing, ridiculous company, that's been the start of me!)
- with characteristic impudence he reproached Pinell, heavily, "you that have such warm open air, this God for the first! before I knew the Italy,

I knew nothing; and now am I, if a man should speak
truly, little better than one of the wicked?

- And is not contumacious pride that we often meet,
and worse with ~~more~~ hardly well known? Like
one of Shakespeare's old bolts; and what should poor Jack
Falstaff do in the days of reverence?

- The admirer of weak weakly weaklings lives up to the
strength of self pride? Go play with old goats; die
when you will! of your weak, your weakness, to the
bottom upon the face of the earth then are you the other
strong. Now haven't you good men warning in
England as one of them is fat and your old, look
up the rate! A bad old, I say!

- All this is not worthy inference. But his service is
not to be taken ^{too} seriously; it has been a left refinement
of honesty.

There is stuff for comedy too, & the fact that the
Intellectual faculties have survived the expedition in which
nothing & all honesty honest honesty honest honest honest honest honest
has gone into the air driving ready to take him from the
last honestization, & the book is much to be seen to
by the honest of his kind. His mental morality is
indefinable.

He wants to make an unreal point, or to disguise the
art of making the worse appear the better case.

- Again again he is on the point of losing comedy, &
meant, in tracing the fall of the honest in some
last comedy book or answering honest of whole theatre.

- Honest poles open wide now, an elaborate introduction
to comedy in all the imaginary big way as Goldsmith
will all be done with a row of laugh and a
laugh! By the Lord, I had up a starkle that
need not!

- And all the honesty ever find a little more complete
story than that is supposed is why, why, why in

my creation, shall? It is one who for a man to let
him go all my life?

- Falstaff and Falstaff, what last in a bout of which
time he is ready to except any man's judgment
that may be found of him with the most minute
difference.

He had a general suspicion for the young
young prince she intended to be his best companion.
The bird that fell when the serpent was, knock it back
at his purse but not at his heart.

In Henry IV the young king seems weary, listless &
tired; and Mount Pleasant speaks his epitaph,
'His heart is fract and contrarie'.

Falstaff. charleton

The 'triumph' the ruling passion of Falstaff, the
restless & giddy quality of the good Falstaff, in his infinite
capacity for extricating himself from perils and
mastery of circumstance is us well.

An unshakable stand for life

"Young men must live" - he identifies himself with youth.
- "you that are old consider not the capacities of us that are
young".

- Self is now interpreting when a jest is funny and whilst
at high. A fellow whom needs no circumstances you can
make laugh, know nothing of life; who don't know
what his blood. ✓ High spirits or a good-humored
nature, both begin and end in the all else within
but a wretched wretched which envies it; makes it
affectionate, quick, forgetful, full of nimble fancy and
delightful thoughts; which, reward over to the voice,
the tongue, which is the birth, dreams excellent fit

- Great, many I consider the publications on the decline are destined to be avoided
- From time to time the talk of withdrawing from life often starts because there are few left to meet it at its ~~best~~ ^{best} place. It would say no little regard to those ~~lost~~ ^{lost} ^{and} ^{best} times that the nation is turned mean-hearted
- "Go thy ways and good; die when thou art; thy mortal, good manhood, be not far from the free
of the earth, then sing a shorten dirge; there live
not three good men scattered in England, and one of them is
but a gnat old: God help me while I a wretched
I say"
- There are words with which F. amuses himself in the
lack of more mortal matter. The remedy is still more
life more trouble, more doing. "Purloph, and
not fallen away visibly since this last action? Do I not
look? Do I not bewail? why, my green bough
smell me like an old latif's home grown: I am
crowned like an old apple-yew"
- "long on me life can be kept out, all is well. Even
change can be resisted by men who can always rest in the
reward of youth: "you that are old... receive the heat
of your life's days with the softness of your youth"
- There may come a time for repentence; but it will
be at "the moment"
- Life's refinements are in death. Is it not the duty of
a life of anxiety when passing duty's take alive & glorified
at the end of the way, For her is back with death.
Admittedly mortal men only find a death; but it would be
both health to say death before his day; what need?,,
be as bound with him that calls not more?
- For getting reference to health is good sense. If an allured
will persist in calling off the galls, one must match other
at all & remonstrant that my master is a man most which
is chief duty (resolute Vorstellung) is to ensure our health

With food & safety are his main requirements

the little and as a long slow dying of a heart in
the most expensive month of life

- the fighting star must be paid; but he will fight no
longer than the necessary of danger does his way, for
that of the cover than "if I come in this" willingly
let him make a carbonado of me

The latter part of value is creation & disseminate
confidence to seek regeneration. "Well, this man
died in the battle and became a " ; this is part of
friendship" and the best moment in a day of battle in the
service of it can all be null off.

This is the ground work of his philosophy. He has
a certain set of aims, & a segment of body quickly adapted
to make him to make the most of life within his own
scheme of it.

- for the interest of self-preservation in a far wider of field.
- weighed according to the contribution to the one object
of life which is to go on triumphantly, but with this
there are no sanctions.
- the difference between truth & falsehood is an irrelevant
order of reckoning.
- Accepted notions of justice & of duty, of honour and of
value are built on assumptions which do not apply to
the purpose. Nothing is good except in so far as it may
be turned ~~into~~ to immediate & direct commodity.
- for himself from all every obligation of morality so that
he may be alert & unshocked to take advantage of the
main chance.

All the contractions & the seeming discrepancies in his
attempt to make the robbery at Broadbent a tale of life
of labour are drawn wide as were prospect in view of
the immediate expectation of future robbery; but, by
the Lord, lady, I am glad you have the money". The

and the political importance of the rebellion are of no account; "it will, God be thanked for these rebels, they offend you but the air rebels," said then, 3
Franklin

The virtue of F. is in its slavery. His mind is complete work of his body. As he lives more flesh than another man, he has also unexampled facility of thought. Whatever is in his body, such may be, the man is always superior above his superior. — most truly, mark in the most unfeasted situations the flesh, the veins, the sinews are entirely at the command of his mind.

more the paler ocean of the passing multitude at Strawberry. He was steadily assured that he could not successfully seek salvation with trembling nerves. But if the turbulent waves, he will not it on the day. "Re-enter Douglas; he fights with F., who falls down if he were dead, and exits Douglas". This seems to a party of all received notions curious. But not conceivable?

When in reading stories, the day gone hunting, his Wolf met him, brought back to escape the encroaching lion who all at man dead flew, you admitted his present control of nerves, his amazing vision. Why not F? A heroic Wolf when man in such self-command.

Set Hotspur beside F. again.

The spirit of the officers are at the bottom lost to what F. on a capital charge. Head is no shaking, no trembling, no change within this face. On the contrary a noble countenance, a magnificent indifference to such stupid sophisms, "gaily, — not, yet rogue" he says to Randolph when entirely telling of the stoutest nature; "play at the play" then at his own line he looks at the situation.

He breathes the proudest plea for protection, but almost scarcely durst he know what he said it: "to you

With this the Scavenger, now of the belly stalk, "that (I suppose)
let him enter"

so completely confident to the rest the scats wanted, now
as his every bad account & death : - of, I believe will
a short as well as continuation, a plague carry it off
up! I hope & think as soon he thought of the
helter or another"

In the friend's suggestion F. acts, behind the others.
The Master's order is to return the room for a few
hours, the others in it once withdrawn & F. is bound
so shortly asked that they can prick his pocket without
waking him.

That is an illustration of his mastery of himself & his
significant opposition! - On this all I'm certain
like men to his own profit:

'courage' - need not be claimed for Falstaff -

But one must accuse him of cowardice. Whether or not to
what he has is plausible self-preservation is an attribute to
assuring his own welfare. His masterizing of death
is nothing but in the right scheme for avoiding death & that
by having many others' - impeded in it also. F. is
as innocent as the King, but it is not self-sacrificing
his life. According to F. it is no cowardice.

"I blushed at it, I am so unashamed to tell to you,
a cowardice; but to have a cowardice, a man who hath not
the love of man, but to contradict during his own & his
Master's service, it is he no cowardice but the best & best
image of life indeed!"

Almost always F. looks at running & hot and - when
you give your function to opportunity, between us, - then
his words are his own - not contradicted.

- Mainly his master's runs away with his Master about his
hot & unashamed missions.

- During so long, F. runs himself over the country with a
hitch.

• P. F. Falstaff — remonstrated, "in the behalf of the
King & Queen & Monarchy."

A complex character

"as John F. "King Falstaff" is a complex variety
of caprice, hardly less unscrupulous than that of Harriet
F. herself. In the work they act — cast by the decisions of the
Court, (i. e., play and display); — have much to do
in the behalf of that Falstaff" — also simple
Fare & comedy combine.

The philosophy of life (ambition)

- Sir F. "ambitious (ambition to power). — has all power
at command & uses it to anticipate his wishes from
one to another — never knows when he is beaten. can
arrange things like the best writing day.
- being inferior to others & at the end being inferior to
disgracing, is more than his opponents with superior features.
I. e. conflict in glory. & I tell you friends! the one
will demand one & tell me onward; but I will give
a thousand friends I could never boast on when I said it!
- to reach the power — friend or rivalship or opposition
are nothing to it. only the Prince is fit to be a friend
when you meet him — Sir F. always set on
hurting (e.g. the round after Bradwell.)
- to think that her lies about men in love with him
but not as when reasonably entitled to it not from Sir F. as a
husband — with. They are & now, then palpable lies. to
Falstaff's blight before you, because either Bradwell &
Pats are not to the occasion, when plausibility seems
impossible. F. would be a riot & lies. But when the Prince
cares. F. can easily outwit them, by an "unperceived lie".
- By the book, there ~~was~~ ye a will on me that not ye"



Hence the winning trick — instinct

This is the way of Falstaff and in the I heart of the play it is he who triumphs. Nothing can stand against him. Every thing bends to his own advantage.

A few words about his entertainment

Conclusion

Falstaff's dramatic necessity

It is believed that F. is the other of Shakespeare

The main reason for F's appearance is the belief in the funny function of the serious. — Romantic horizon — psychological ref to the audience.

- F. is the link between the comic & the serious

An aristocrat by birth & breeding; yet a rascal and a roisteron — bridges the gulf between "the clowns & the heroes".

- works both in the historical & the comic world — helps to harmonise the 2 like the prince.

- His cynical attitude to honour ^{ridicule} → makes it an important central idea of the play — holding together the disparate elements.

He is essential for the portrayal of the youthful days of Henry IV. — the object of the tetralogy to present a complete portrayal of Shakespeare's ideal King.

Woolson: "It must be no ordinary companionship that yields entertainment so much a spirit even in its lowest moments. Whatever bad or questionable elements may mingle in his mirth, it must have some fresh & rich ingredients, some sparkling and generous humor to make him relish it. Anything like a vulgar rowdyism cannot fill up his heart. — Here then we have a sort of dramatic necessity for the character of Falstaff.

F. also serves in broadening. His conception of history - bring a world of 'taverns, highway robbery, practical jokes, plebeian revellers, oysters, carriages'. But for F. the history play would have presented only aristocratic life.

- has enabled Sh. to transmute history into art. Because the history plays have become immortal works of art.

But to be admitted that an importance in the play is out proportion to his dramatic necessity. There is truth in the remark of Bradley: -

"He (Sh.) created an extraordinary a being, and fixed him so firmly on his intellectual throne, that when he sought to destroy him, he could not."

1850-1860 1860-1870

ప్రాణికంపనికిల్లావు.

ప్రాణికాలాలు నుండి వ్యాధిలు విషాదాలు విషాదాలు విషాదాలు
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8-223, 3400

26 October -

মোক্ষের

৩০ জ্যুলায়